

New Draft Rulings

'75 Men May Have Studies Terminated

WASHINGTON, D.C. (CPS) If President Nixon keeps his promise of April 23, 1970, college students beginning with the new-entering class of 1975 may have their education interrupted, if not terminated, by Congress' action in accepting a two year extension to the Selective Service.

The law passed by the Senate 55-30 last week specifies "a limit of 130,000 inductions in the current fiscal year that began July 1 and 140,000 in the next fiscal year." The total call-up last year was just over 100,000. Recent college graduates and drop-outs will be called first when inductions resume next month.

Several changes in the draft system are caused by the 1971 amendments to the Selective Service Act, some of which could have significant effects on the system's operation.

A limit is placed on the age, and length of service, of local board and appeal board members. According to a Selective Service spokesman, nearly 1/3 of the 20,000 board members will be replaced by the end of 1971. Draft Chief Curtis W. Tarr is expected to

recommend that state governors draw their replacements from younger members of the community.

Divinity students will no longer be exempt from military service, but will be deferred as long as they are students or "pursuing a career in the ministry," according to a draft spokesman.

In addition, every man registered for the draft will have the right to demand an appearance before his local board, or any appeal board, "to testify and present evidence regarding his status." Included in this right to present evidence is the ability to call witnesses, "subject to reasonable limitations on the number of witnesses and the total time allotted to each registrant."

According to a draft spokesman, however, the right to appear threatens to create a "log jam" situation in which draft board members are forced to spend a great deal of time hearing registrants.

He expects a court case to resolve the problem, and told CPS that draft registrants are already queuing up at several draft boards around the country for personal appearances.

Another major change in the administration of the draft concerns the transferral of assigning Conscientious Objectors to the national level. According to the new law, "the National Director...will be responsible for supervising on a national basis the finding of civilian jobs for CO's."

New regulations are being written at the present time to administer this change, and they will probably delegate to each state director the power to assign CO work, subject to appeal to the national director. The CO under the new regulations will have 60 days to find an approved job after his random sequence number is reached. If he does not find suitable work, the state director will have the option of assigning him, usually as an orderly in a hospital or mental institution. Under the old rules, the CO who was called up has ten days to submit three job choices.

The state offices will continue to distribute lists of approved conscientious objector agencies. In addition, the rule that a CO must perform service more than fifty miles from home will be relaxed.

The HATCHET

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Thursday, October 7, 1971



photo by M.J. Babushkin

Townhouses Going for More Parking Spaces

by Brad Manson
Asst. News Editor

Two more GW buildings have been earmarked for destruction in the continuing battle to alleviate the parking crisis on campus. The buildings, two small townhouses, are slated to be razed in favor of a proposed 20-space parking lot.

The townhouses, located at 2027 and 2029 H St., presently are the offices of the Athletic Department and the Athletic Ticket Office, and the Health Care Administration Research Division and the Fellowship Information Office. The University has not yet decided where to move the offices.

The move to demolish the two buildings is another step in

the University's "Master plan" for the improvement of the campus. The plan encompasses what Clarence Walter, Physical Plant Planning Coordinator, terms "The general raising of the academic community for the benefit of the student." But this "raising of the academic community" requires space for building, Walter added.

"The only spaces large enough to facilitate the type of buildings we need are the parking lots," Walter said. "So we need to provide other places for parking."

According to Walter, when the University applied for permission to develop the campus, the Capital Planning Commission stated that GW must provide between 2600 and 3000 parking spaces. Walter said the University tried to have 2900 places available at all times, but due to the elimination of several parking lots within the past year there are only 1625 available now.

One of the largest factors contributing to the parking problem is commuting students from the D. C. area. Walter said that it was his understanding that the Metro system would not be operational in this area for at least another three years. Therefore, he said, we need to do something about this problem immediately.

"The multi-level garage on 22nd and H Street should be finished within a year," Walter said, "and that will provide for an additional 1100 spaces."

As the University master plan develops in phase one, the construction of other large buildings is foreseen, Walter said. This would mean that the present student lot between 22nd and 23rd on G will be forfeited for a building, which would eliminate about 500 spaces.

The parking situation was thrown into turmoil last year when most of the available

(See PARKING, p. 8)

Concert Planning Entails Pitfalls

by Dick Polman
News Editor

To many GW students, a campus rock concert features second rate acts, or high priced tickets, but to the University's concert planners, the event entails financial, personal, and contractual headaches.

According to Concert Chairman Richard Kagan, the average student is unaware of the many pitfalls involved in bringing a rock group to the school. A budget of \$12,000, he claimed, limits the Program Board in their efforts to get the best acts.

Student Activities Director David Speck emphasized that this figure is really "the difference between the cost of the entertainment, and the income generated from it." Costs, Kagan said, include the fee paid to the act or acts concerned, the publicity, the price for ticket printing, the rent on Lisner Auditorium, and the cost (if necessary) for providing a sound system. He pegged total costs for Edgar Winter's October 21 engagement at \$4100.

The sole income, however, is derived from ticket receipts, according to Kagan. The result, then, is that the

Program Board "expects" to lose money on a concert. "The \$12,000," said Kagan, "is for us to lose." Edgar Winter is expected to bring a loss of \$700.

When costs have been evaluated, Kagan said, and approval is received from Program Coordinator Janet Hardy, the trial balloons are sent out to the various available (and desired) rock groups. Calls are made to Lisner Auditorium to ascertain what future dates the facility will be open.

"All contact is through the group's agent," said Kagan, "and he then talks to the group. When we give the agent an offer, he will usually give us a lot of crap initially."

Much of the difficulty resulting from the aborted Rita Coolidge concert stemmed from agent trouble.

But, Kagan added, the group's ultimate decision whether to accept or decline the offer "depends on the situation — whether the date is for an off-night (Sunday through Thursday), or maybe whether the group already plans to be in the area. Big groups will opt for the off night, but they can be particular. They don't fool around."

The lesser known groups, Kagan

claimed, "are easier to deal with. They'll climb on your back, shove us records, brochures, anything they have." He said a signed contract should be returned "four to six weeks" before the scheduled date.

If a mutual confirmation is obtained on a gig date he said, "the next problem involves the sound system. Most groups don't have their own, so we usually must contract with a professional sound company." Discounting variables, Kagan estimated the cost of this component at "between \$400 and \$500. Kagan said, though, that the tentative November act plans to have their own sound system.

A sound company soon becomes involved with GW over a contract stipulation called a "rider." According to Kagan, the rock group's rider deals with various requirements that they demand for their performance. "It can be so picayune, you wouldn't believe it," he said.

The average group rider, however, sets requirements for the sound system, for lighting, stage props such as chairs, transportation, and

(See CONCERTS, p. 8)

PARKING, from p.1

student and faculty lots were reorganized to provide space for the new library, medical school and multi-level garage. This forced the University to provide supplementary parking in various small lots.

"After we build on the large student lot, the University will attempt to contract for parking with some commercial lots in the area, as we did this year with Colonial at 19th and F, but we would like to use all available space first," Walter said.

"The reason we are tearing down the two townhouses is that their maintenance has created a larger problem than they are worth," Walter said. "We are in desperate need of parking and this is the ideal area."

There will be a public hearing at 9:30 a.m. Wednesday, Oct. 13, to discuss the proposal of the University concerning the zoning of the 20-space lot. The meeting will be open to the public at the District Building, located at 14th and E St., in room 500.



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ASSISTANT DEAN OF STUDENTS BARBARA LEMBCKE

photo by M. J. Babushkin

New Committee Meets

Survey Supports Co-ed Dorms

A survey conducted by the GW Housing Office of eleven large universities with co-ed dorms shows that "there is less in-the-hall or on-the-same-floor dating, and that brother-sister relationships form quickly."

The GW Co-ed Dorm Committee was presented with the report at their regular Tuesday meeting. Included in the list of "significant results" gathered from the telephoned questionnaire was the fact that "most co-ed halls are co-ed by floors and/or wings, not by room."

In addition, it was learned that "more students get involved in group activities," and that "there are still single sex halls on campus to offer students an alternative to co-ed halls."

Asst. Dean of Students Barbara Lembcke, Head of the Co-ed Dorm Committee, set deadlines for the sub-committees

which began working during the past week. She emphasized two reasons for the expediency of decision-making on the part of the committees. One was compilation of information that must be sent all students applying for admission to the class of 1976, about the housing possibilities open to them. Secondly, the Committee expects to inform parents about the changes in the housing policy during the Oct. 23 Parents Weekend.

With the survey in hand, the space allocation committee is expected to meet this Thursday to work out a plan to present to the overall committee for approval. Dorm directors have been asked to submit reports to the subcommittee on how they feel their dorms should be divided between men and women. The directors are expected by the Housing Office to talk to their staffs and dorm councils, both of which are

expected to encourage student input.

The first real test of the entire concept will come tonight

at 7:30 when Housing Director Ann Webster and Dean of Students Marianne Phelps face the residents of Madison Hall.



Program Board Presents

Thursday, October 7	Metro Program Lisner Auditorium 4 pm
Friday, October 8	Film, "Paths of Glory" Ballroom 7, 9:30
October 7, 8	Tickets on sale in Box Office For Edgar Winter's White Trash Concert on Oct. 21

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New Decorations

Decorated Ballroom Soon?



Donald Ross, an advocate of consumer interests and aide to Ralph Nader, addresses student audience in the Law School last Tuesday.

photo by J. Guida

Ross Urges Action

by Bob Peck

Hatchet Staff Writer

Calling upon students in D. C. to organize into an effective action group, Donald Ross, an attorney for the Public Interest Research Group (PIRG), spoke to a group of 30 students representing seven local colleges.

Ross, whose organization works for consumer protection champion Ralph Nader, proposed a student PIRG for the D. C. area composed of students and faculty members from each of the universities. He emphasized that although students are highly vocal, they have not become an effective political power.

Citing exams, cold weather, and the summer vacations as interruptions that halt student activity completely, Ross said that this inconsistency hurts student action most in getting results.

In speaking of the ineffectiveness of students, he remembered the voices raised in opposition to Cambodia; "but when the Hatfield-McGovern Amendment came up, there weren't any students there or pressure put on the Congress. It was defeated."

Branching out upon several popular issues, Ross first touched on ecology. "People, when they talk about environment, think of trees and fields, and lakes that are polluted. It is not the fields, but the inner cities that are the real environmental problems," he expounded.

Another important factor in environment is, according to Ross, occupational health and safety. He pointed out the hazards of pollution in vocations such as toll booth collectors and traffic police.

He added that workers in air conditioned buildings aren't safe either. Buildings are sprayed with asbestos, he explained, and air conditioning distributes the particles through the air, which

The Center ballroom may have two frescoes on its walls within two months. The Operations Board last night granted tentative permission to Antonin Svehla, a graduate student in art, to paint the murals on the walls to the left and straight ahead as one enters the ballroom from the stairs.

The frescoes will serve as part of Svehla's requirements for his degree. He explained that they will also be his personal gift to GW, to which he feels "most grateful for the opportunity to study at." He said that he could not study in Europe, and wanted to express his joy and gratitude

for being allowed to further his education here.

The approval by the Board will become final subject to a committee recommendation, which is expected in two days, after scheduling of the ballroom and other details are investigated.

In other action the Board approved a request by the crew team to hang an oar in the Rathskeller.

The Board also reduced the check-cashing limit in the Center on weekends, from \$15.00 to \$10.00 per person.

No action was taken on the controversial Rathskeller cover

charge; the Board is scheduled to reconsider the charge in three weeks.

Regarding office allocations on the fourth floor, Judy Garverick, chairman of the Board's Office Space subcommittee said that definite office assignments to student groups would probably be announced by October 18.

Petitioning for the two vacant seats on the Operations Board is still open; the deadline is next Wednesday. Applications may be secured in the Center offices on the second floor.

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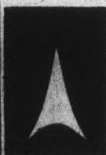
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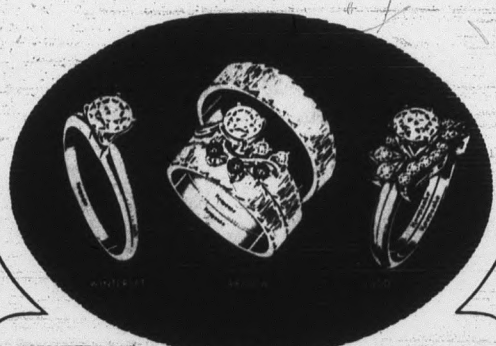
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THE HATCHET

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editorial

Save the Campus

The time has come for all of us to say "NO," loud and clear, to this university in regards to the tearing down of two more townhouse-office buildings for parking.

Two fairly small buildings on H St. may not seem to be cause for very great concern, but the relative smallness of the issue gives all of us a far better chance to grab hold of the issue, make our feelings felt, and possibly stop this mad drive to smother the campus in asphalt and exhaust-spewing cars. The time has come, here and now, for students, faculty, administrators, and, perhaps most important of all, residents of the Foggy Bottom area, to take a firm and decisive stand. The time has come to see through the short-sightedness of University land use policy.

We urge everybody who feels the time has come to take the stand and strike the blow to make their feelings known. Call Clarence Walter, the administrator directly responsible for this pending action, at 676-6932 or go see him personally in the Treasurer's Office on the 7th floor of Rice Hall. Go to the public zoning hearing next Wednesday at the District Building downtown at 9:30 a.m. and make your feelings known about this needless and arbitrary degradation of the campus community. Many talk about the general problem of "ecology" or "environment" but all the talk and all the rhetoric generated by politicians on this matter is not nearly as meaningful as is a tough, adversarial stance against the University on this specific matter. We are charging the GW administration with gross inconsideration and short-sightedness in simply deciding to wipe out two townhouses for a mere 20 parking spaces while at the same time they are erecting a mammoth, multi-level parking garage just one block away. Frankly we cannot see any need for this planned, cheap bit of asphalt work and we expect a response to these charges from the appropriate administrators in the very near future.

We also urge the administration to consider creative alternatives before making what now appears to be an almost instinctive decision to bulldoze and make room for air polluting cars. Not only should the coming of the parking garage and the Metro preclude the need for 20 parking spots, but the University should also encourage alternative modes of transportation. Bicycle use is, thankfully, booming and so we urge GW to set aside adequate and secure space for the parking of bicycles and motorcycles. Right now, anybody riding a bike to campus runs a major risk of getting it ripped off or at least stripped for parts wherever it may be parked. If the University were to provide a reasonable guarantee for the security of any bicycle left in a designated, guarded area, this would certainly encourage greater use of bicycles and consequently less use of cars by people coming on to this campus. Increased bike use would cut the need for parking space and enable us to make do with the new garage and the coming Metro subway system.

If we are to prevent this campus and the entire Foggy Bottom area from turning into one giant car and fume choked asphalt lot, we must fight the trend towards accommodating more and more cars. And the battle starts by preventing the demolition of those two townhouses on H St. We cannot wait any longer.

Mike Klapper

Women's Lib Discriminatory?

The GW branch of the Women's Liberation Movement conducted an introductory seminar Tuesday on the goals and aspirations of the movement. The discussion groups are informal and the freedom lends itself to a relaxed give-and-take, immediately following a brief oral presentation by one or more guest speakers.

The first few minutes of the meeting were spent discussing the group's recent confrontation with The Hatchet. Most of the girls agreed that the basic dilemma stems from what they feel was not objective reporting in the partial editing and subsequent printing of a letter to Hatchet editor Dick Beer. Consequently, the leadership has urged that men be banned from the meetings, a widely held belief among members, although, as I was later told, not an official policy of the Women's Lib people.

Two of the three scheduled speakers presented their short talks. Martha Phillips addressed herself to the subject of the Economic Basis of the Women's Lib movement, citing arguments relating to legal and illegal abortion, job discrimination, and child care centers. Ilene Barrett spoke on the legal aspects of the movement.

The Hatchet reporter who covered this story was forcibly invited out by a door-slamming exhibition that proved as disturbing to many of the women in attendance as to the insulted, swollen-toed reporter. Much of this story was compiled outside the door of the meeting, based on related scraps of information that could be pieced together from women leaving the discussion group.

In a meeting with two of the participants, The Hatchet learned that the entire incident would have been avoided if the

paper had had the foresight to send over a woman reporter. The contention suggests that some women feel less comfortable discussing their views openly when men are present, noting that there are certain topics that women would rather not present to a male audience.

Brad Manson

What Next For Court?

One of the greatest protectors of human rights in this country died recently. Hugo Black's death ended 34 years of unmeasurable service to the ideal of individual freedom and the preservation of the Bill of Rights. But his death causes those 34 years to be placed in jeopardy because the man responsible for choosing his successor has repeatedly shown that the Bill of Rights is something he would rather circumvent.

Richard Nixon has a greater responsibility for this country's future than ever before. His administration has never been placed in a situation where he must make a decision for the continued existence of democracy in this country as opposed to his personal beliefs. The future of the Supreme Court and its diversity from the other branches of government lies heavily in his hands.

Besides the death of Justice Black, Justice John Harlan retired recently and Justice Thurgood Marshall is very ill and contemplating retirement himself. This provides Nixon with a possible total of five Supreme Court nominees in the first term of his administration.

Nixon demonstrated the type of man he felt would benefit the court when he nominated

Until further notice, Women's Liberation meetings will remain public to women and relatively closed to men.

Mike Klapper is a HATCHET reporter with firsthand knowledge of what Women's Lib here thinks of men—especially male reporters.

Clement Haynsworth and G. Harold Carswell to the vacated seat of Abe Fortas. But the Senate acted as the important factor in saving the Court by defeating both men, who could easily be termed racists. Nixon then nominated Harry Blackmun, who was swiftly approved by the Senate. Justice Blackmun has proved to be the most conservative man on the Supreme Court at the present time.

The dilemma, as it now presents itself, is that if Nixon responds to these new nominations the way he has in the past, our country will be faced with an unprecedented crisis in the Supreme Court. If the trend toward personal rights continues in this country, as I'm sure it will, the individual stands a great chance of being thwarted in the high court.

It is Nixon's responsibility to this nation to nominate someone to the Court who differs with his personal opinions. He must maintain a balance of philosophy within the court system or the balance of power will be greatly upset. All we can hope for is that Nixon will show greater foresight in his court nominations than he has demonstrated in the past.

Brad Manson is a HATCHET assistant news editor.

letters

Hatchet, Housing, Life

Prog. Bd. Rep.?

Last year I served on the Program Board as Community Relations Representative. It was my function to help students become involved in community projects and help coordinators of community projects to find student volunteers; initiate new community projects; and invite community representatives to speak to students about local problems.

A few members of the Program Board last year decided to change Community Relations Representative from an elected to a selected position. The Board solicited students to submit applications for this job as well as a number of other selected positions. Three students sought the position of Community Relations Representative, two of whom were personally encouraged by members of the Board to do so. All three students were flatly rejected by the Board. This left Community Relations the only position on the Board unfilled. As of this date the position remains vacant.

Does the Program Board plan to quietly drop its commitment to the community? Unlike last year, it conveniently made no mention of the Community Relations Committee in its

brochure given to all freshmen and transfer students.

If the Program board plans to abolish the position of Community Relations Rep., I would think that it would be most appropriate to do so openly, stating to the University why such action is being taken. Otherwise, I suggest the Board select a Community Relations Representative with all due haste.

Richard N. Golden

Paper Unethical?

Last year it appeared as though your policy toward antiwar demonstrations was to support only those that were within somewhat reasonable bounds, such as the "moratoriums" [sic] and exclude the more violent and disruptive ones, such as the May Day affair.

However, the Sept. 23 edition denotes a tone of unrestrained support that would be your privilege to have if it were found on the editorial page. Your banner story on page one, due to its position, length and slant, is like an SMC bulletin board.

I am more disturbed by an advertisement on page 3. It reads, "Student Strike Nov. 3... See story on page 1"

It appears as though those who put the ad in, who are not named in the ad, had direct relationships with the Hatchet staff. This means that either the Hatchet gave those sponsoring the ad advance notice of their "story" or those sponsoring the ad were members of the Hatchet.

In any case, the whole thing is unethical for a newspaper of previously high standards of conduct.

Stephen A. Boruchowitz

Coed Housing

With the announcement of co-ed dorm housing for next year many questions come to my mind as to the feasibility of this system. Primarily, it seems as if the Housing Office has not taken into account previous student reaction to this proposal. In years past, when Crawford Hall was scheduled to become the first co-ed dorm, student reaction was so apathetic that the Housing Office subsequently altered its plans, making Crawford a men's dormitory. In the past, little enthusiasm was shown by the student body for a coeducational dorm system. The only agitation was a result of the Housing Office's blunder (See MORE LETTERS, p. 5)

The HATCHET

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and positions have to be qualified before I can accept this new policy. I hope the Housing Office will reconsider.

Robert J. Nissenbaum

Changed Outlook

In approximately two weeks of being a college student, I have changed my whole outlook on life. My view of the world and of the people who live in it has become more liberal and realistic, while my attitude towards a successful future seems very negative.

College life has introduced me to a whole new world of people who no longer consider what is right or what is wrong but only do what is best for themselves. It is true that there is more freedom in college, but most students are doing their own thing without any consideration or respect for their fellow students. The different minority groups, black, white, foreign and all the rest, seem only to look out for members in their group. Each little minority thinks it is better than the other minorities, and the people who naturally belong to one group and want to join another just add to the confusion.

Besides the race problem, there is also a lot of homosexuality involved around the campus. In high school one never witnessed two men holding hands or a man dressed up in women's clothing walking through the cafeteria; homosexuality was just not that obvious if one even noticed it at all.

I can accept most of these movements that are occurring throughout the campus, but I can't accept the dishonest way people are succeeding in college. To make it in college, it seems that one has to lie, cheat, and even steal to further his education successfully. When I talk to upperclassmen, each states that he has used one or even all three of these methods to get where he is. This is not the way I desire to succeed and if success means dishonesty, well, I guess my future education won't be a success.

Arthur Johnson



AN EMINENT PSYCHOLOGIST HAS PROPOSED THAT DRUGS BE GIVEN WORLD LEADERS TO TAME THEIR WARLIKE IMPULSES.

Jay Levy

Rathskeller Cover Charge

Once again students are being asked to pay for University mistakes. The cover charge in the Rathskeller started last weekend, and it is the answer to the University's error of leaving the Program Board out of the University budget for the present fiscal year. Last year the Program Board paid for the bands on Friday and Saturday nights, but this year, having relatively little money, the Program Board has declined to pay for the bands, prompting inception of the cover charge.

The technical question on the cover charge is whether or not it is legal under the President's wage-price freeze. However, this is just a legal front and there are several deeper problems that deserve mentioning. Why should students pay for a University mistake? If not for the bumbling incompetence of Rice Hall administrators, this wouldn't have occurred and the Program Board would still be paying for bands in the Rathskeller. Someone in Rice Hall conveniently left the Program Board off the fiscal budget, thus bringing on the present controversy.

We, students get the raw end of the deal by paying out money for something that was free last year. High tuition rates, high dormitory rates, and high meal rates are going far enough; students don't want to add additional expenses to their present ones.

Why did the Operations Board create the cover charge? As a former member of the Operations Board, I discovered that the Board passes too many things with little or no research on the subject. The justification for the cover charge was given by Andy Cohen, the Chairman of the Board and also an employee of the Rathskeller. Certainly Andy is not in the most objective position to say what people want done in the Rathskeller.

In justifying the cover charge to the Board, Andy cited an impromptu survey that he conducted in the Rathskeller, and said it was his impression that the people in the Rathskeller wanted bands. The following questions remain: Who was asked? How many people were used in the sample? Were these people told that if bands

were to play in the Rathskeller there would have to be a cover charge and were they told the amount this charge would be? I do not mean this as a personal attack upon either Andy Cohen or the Operations Board; but perhaps a little more thought should have been given to the question.

I hope Andy will realize, that as the first member of the Operations Board to simultaneously hold an office on the Board and be employed in the Center, he should refrain from showing leadership in Board decisions where his objectivity can be questioned. There are other members of the Board who can research and examine the problems.

What happens next year? Don't for one minute believe that after students have paid for bands all year, the Program Board is going to give back money for bands again. The Program Board needs all the money it can get, and I wouldn't be surprised if the subsidy to the Rathskeller is discontinued as unnecessary. I believe that this will be extended into a permanent measure unless students show their dissatisfaction with the cover charge. Threatening a court suit is one way to show this dissatisfaction.

There is money to pay for bands without a cover. When the Program Board was written out of this year's budget, the University came up with enough money to allow the Program Board to continue operating and having programs. The money was found for the Program Board, and it can be found for bands in the Rathskeller without a cover charge. Experience has proven that there is always extra money floating in the University budget. It is even rumored that the University had a surplus in last year's fiscal budget.

With a little pressure Rice Hall and the Center administration can be made to see the student's point of view on this subject. Don't let them off so easily!

Jay Levy, a junior, is a former member of the Operations Board. He is one of three students presently involved in seeking a governmental ruling on the legality of the cover charge, under the Nixon freeze.

more letters

over the YMCA.

I submit that Ann Webster's decision was not in the student body's interest, but the financial interest of the University. With the imbalance of requests for dormitory space as a consequence of empty rooms in Thurston and an over-demand for men's dorms, the University now seeks a balance by opening all but four dorms for co-ed housing. The only participant who benefits by this situation is the University by its improved financial posture.

I propose that Ann Webster survey student body opinion. She may find herself astonished by the number of students who individually or under the influence of parents may seek off-campus housing. Not everyone wants to live in Adams, Calhoun, or Strong Halls just because they don't wish to "conform." What about students who are roommates this year but will have to split up next year because one doesn't have the sixty hours to qualify for a certain dorm? Many questions

The Program Board Presents
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bulletin board

Thursday, Oct. 7

B'NAI B'RITH HILLEL FOUNDATION, 2129 F St. N.W., will hold a general meeting at 12:30. All interested members invited to attend.

SEMINARS SPON. by Interfaith Campaign to End the War at Lutheran Church of the Reformation, 222 E. Capitol St., 1 to 5 p.m.

WOMEN FOR ABORTION ACTION will meet at 4 in Rm. 409 to discuss upcoming events on campus & off.

THE CHRISTIAN SCIENCE Organization meets at 5:10 in Bldg. O. All welcome.

REFRESHER COURSE for rusty Draft Counselors at Strong Hall Lounge at 7:30 p.m.

MEETING OF YEARBOOK photography staff at 8:30 in Rm. 429 of Univ. Center. Photographers needed—we'll be using upwards of 1,000 photographs in a format as yet untried in any sch. the size of GW.

DAYCARE CENTER MEETING

tonight in the Univ. Center, Rm. 413-414.

"CIVIL DISOBEDIENCE—A Literary Perspective." A 4-wk. course ea. Thur. from 7-9 p.m. at Peace Study House, 2127 N St. Call 337-8444 for more info.

CHILD CARE QUESTIONNAIRES avail. today & tomorrow at Univ. Center Info. Desk & at People's Union, 2131 G St. N.W. All interested in seeing child care at GWU should fill out & return one to boxes at People's Union (UCF), Univ. Center 1st Floor, or Thurston Lobby; also thru Univ. mail service to GW Women's Liberation (437 Center).

Friday, Oct. 8

A SERIES OF SEMINARS by Interfaith Campaign to End the War at Lutheran Church of the Reformation, 222 E. Capitol St. 9 to 5.

B'NAI B'RITH HILLEL FOUNDATION, 2129 F St. N.W., will hold a snack bar at 12:00 p.m. Dr. Marvin Wolfsey, Prof. of Management at GW Sch. of Gov. & Bus. Admin. will speak about "Electronic

Wizardry in Israel." All invited.

Anyone for **TENNIS OR GOLF?** Bus leaves Bldg. K, every Fri. (weather permitting) for Haines Point at 1:10 and 2:10 p.m. Returns 2:45 & 4 p.m. Tennis free, golf \$1.20. Equipment may be borrowed from Women's Gym.

SAILORS—Bus leaves Bldg. K at 1:10 for Marina, hop aboard, Fridays.

PSYCHOLOGY CLUB—Open forum: Psychological Maintenance on Campus: Some Practical Suggestions. All invited. Will meet at Univ. Center, Rm. 413, 3:00 p.m. Brief business mtg. follows.

ABORTION: A WOMAN'S Right, a panel discussion spons. by YSA, 8:00 p.m., "The Militant" Forum, 2000 P St. N.W., Rm. 413 (near Dupont Circle).

NON-VIOLENT TRAINING Sessions for Fall Offensive begins today & lasts thru the weekend. Call Biran Yaffe (667-7489), Jo Lee Loveland (543-4951) or People's Union—UCF (338-0182).

FUNKY FIFTIES PARTY at 8:30 at Strong Hall. Dance to the tunes of the '50's. Refreshments will be served.

THE PIT, 2210 F St., will be open

from 8:30 to 12:30 p.m. for free folk entertainment. Refreshments avail., all performers welcome. For further info, 387-2774.

"KEY CONCEPTS of Non-Violence through Films." Also, "Radical Non-Violence." 2 4-wk. courses from 7-9 p.m. at Peace Study House, 2127 N St. Call 337-8444 for more info.

Saturday, Oct. 9

DOC WATSON & David Bromberg will be appearing in the Univ. Center Theatre at 7:30 & 9:30. So get off your asses & come. Tickets avail. at our friendly info. desk, & ticket booth in Center.

CIRCLE K ATHLETIC program which was sched. for last Sat. will be held at 10:00 a.m. at E St. Park betw. 19th & 20th St. All who were to attend orig. mtg., please attend this one. If you can't make it, call Bill 785-0463 or Marc 223-1626.

STUDENTS FOR WORLD Unification is having its 1st regional conference at 4:00 p.m., Rm. 404 in Univ. Center. All members & interested students invited to attend.

Notes

Don't forget **EMBASSY TOUR & TEA**. Bus leaves Univ. Center, 21st & H Sts. at 1:15 p.m., returns around

For Sale

2 tickets, Kristofferson concert, Kennedy Center, Oct. 10, 8:30 p.m., cost \$13.50, avail. reduced cost. Call Vance Lawson, 966-8039, 966-2043.

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Oct. is **VOLLEYBALL MONTH**. Women's intramurals start Tues., Oct. 12. Get a team together, friends, dorm, etc. & come to Women's Gym next Tues. at 8 p.m. If you don't have a team, come anyway—we'll put you on one. Co-Ed Volleyball starts Thur., Oct. 14. Teams of 3 gals, 3 guys, 8 p.m.

THE EDUCATIONAL COMMITTEE of the Black People's Union is offering top salaries to grad. studs. & assoc. profs. interested in participating in the educational support services. To sign up & for further info, call 676-7010, 7011 or 7012. Offices located at 2127 G St. N.W. Ask for Mrs. Lee.

The Monday Noon **BAPTIST STUDENT UNION** discussion group meets 1st flr. front lounge of Bldg. O, 12-1:00 p.m. The Monday Evening disc. grp. meets at 7:00 p.m. in rear 1st flr. lounge of Bldg. O.

ALPHA KAPPA PSI Professional Business & Economics Frat. is holding a mixer in Rm. 410-415 of Univ. Center. If you're interested in joining, please attend Tues., Oct. 12.

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classified ads

POLICY STATEMENT: Classified ads are free to GW Community (students, faculty, administrators and all University employees). Space cannot be guaranteed for free classifieds. Ads are NOT free for non-GW students. Ads are also NOT free for any University community member who is running a commercial enterprise. **RATES:** \$1.00 for the first ten words and .05 for each additional word.

Rooms and Rides

Ride to McLean desperately needed: Leaving GW MW 3:30 p.m., TTH 2:40 p.m., F 1:00 p.m. Call Kathryn at 532-1733.

Ride wanted to N.Y. Oct. 8 or 9, return on Oct. 10 or 11. Please call 223-0308.

Ride wanted to Boston: Wed evening, Oct. 20, Thur. Oct. 21, Fri. Oct. 22, or any weekend thereafter. 333-5487—Karen.

Young Working Girl wants female(s) roommate w/ apt. Call 966-1002. Ask for Rhona or leave message.

Female Roommate wanted to share 2 bedrm. apt. near GW. \$67.50/mo. Call Barb or Sue eves. 833-8271. Fully furn. Immed. occupancy.

Female Roommate wanted w/ or w/out apt. Call Joan 676-7607.

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Female Roommate wanted—GW grad stud. wants share lg. 2 bedrm. apt. at 17th & R St. Mod. kitch. furn. secur. bldg. Your share—\$75/mo. Call Betsy 265-0094.

Night stud. wants share apt. w/ someone (number of peo. not imp.) who already has apt. Willing pay up to \$70/mo. Call Bob Goglia 829-8942

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Planning a **WINTER VACATION** for your group or for yourself call the newly formed Student Travel Assistance Program for peace of mind service & arrangements made on reputable airlines for the lowest rates poss. Discount air travel cards also avail. Call 293-6414.

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Stud. interested in gymnastics dur. Sat. & Sun. mornings Call Eric B. anytime at EX 3-2224 Rm. 320. Leave your name & tele. no. w/ desk clerk.

Piano lessons. My piano. Nights & wkends. Basics, chords, theory. Joyce, 293-2514 aft. 6.

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People interested in participating in a Free Music Clinic should call Emergency at 965-5600 and ask for

Michael Marcus or Bim. Emergency will provide the instruments: guitar, bass, drums, or keyboard. Teachers needed—will be paid \$2.00/hr. for 2 hr./wk. Courses in 10 wk. cycles. Beginners welcome and encouraged.

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Soccer Squad Scores Win With a Decisive Defense

by Everest Ogu
Hatchet Staff Writer

The GW Soccer team picked up its first victory, a 2-1 thriller, at the expense of the Catholic Cardinals this past Tuesday.

The Buff opened the attack with a first quarter goal by Ken Garber, the frosh center forward. Garber connected on a head shot after receiving a fine pass from Murat Serhun on the right wing.

According to Coach Davidson, "Garber played a very good game. He's one of our better players." Thus far he's scored three goals during the last two games.

The Cardinals' offense responded in the second quarter with the tying goal. The CU team provided a tough match for the Buff and there was plenty of action on the field with GW playing extremely well. Their spirit was much improved over last week's loss to AU.

Not only has the spirit improved, but so has the play of the team in general. According to Davidson, the team was weakest at the fullback positions. He decided to change

his formation to strengthen the team. The biggest adjustment was moving Reggie Bonhomme to a sweeper back position.

The sweeper back plays behind the three fullbacks, thus strengthening the defense. "Reggie's play actually saved us today. If it hadn't been for that, they may have scored more on us."

The victory was actually a team effort. The team played well together, giving up only a few very good shots to the goal. In turn, the GW offense almost scored several other goals.

As the season progresses, there appears to be an improvement in the Buff coordination. Starting the second half GW made several attacks on the CU goal, finally going ahead on Garber's second goal. Given an assistance by Gary Marmon on the right side Garber scored on a good center kick from 15 yards out. Marmon is a veteran of the 1969 Southern conference Championship who has just returned to school after a year's absence.

In the last quarter CU attempted to mount an attack but the spirited GW defense, led by senior Réginald Bonhomme and half back Victor Villagra, turned back every threat. The game ended with GW winning their first match of the season.

A large degree of the successes of the Buff goes to goalie Rodolfo Hernandez who defended the GW goal cage with several spectacular saves.

The next GW soccer game will be against the Georgetown Hoyas at 2 p.m. on Saturday, at the Georgetown University campus.



Freshman Ken Garber (shown here scoring against AU) has added the scoring punch that has been previously lacking in the Colonial offense.

Freshman Star Garber Adds Scoring Punch to Soccer Attack

by Dave Robinson
Hatchet Staff Writer

Ken Garber may be new to the GW scene but, in terms of sports, seems to be getting the hang of things rapidly. Garber is a freshman who has scored 100% of the Buff's goals, as the team

has bowed to American, 3-1, and beaten Catholic, 2-1.

A single-handed effort? Not according to Garber, who claims that "every goal in soccer is assisted by ten other guys." The keen ear is weary of being bombarded with such self-denial. We scorn when Joe Namath and Bobby Hull feebly explain how they are as human as their teammates. Garber, however, realizes the value of teamwork and the fact that an individual cannot dominate a college soccer game as one can a high school contest.

While Ken is proficient at the mechanics of soccer, he also typifies what we call a "student" of the game. He has observed that "high school soccer was mostly running while in college there are more techniques involved. Also, collegiate soccer is more physical. With the referees, anything goes."

Garber likes the youthful aspect of this year's Colonials. He feels that an overabundance of upperclassmen would create a stale overall team attitude. But while he and Kevin Hoyle are the only freshman starters, there are a number of underclassmen with a vigorous collective spirit. He hopes that the fresh attitude prevailing as a result of a team which followed the loss to American will continue.

One of Garber's assets is his knowledge of the metropolitan soccer teams, which comprise a large portion of the Buff schedule. Playing in summer soccer leagues in the region, he has familiarized himself with many area booters.

It was a generation ago that the Garber name surfaced on the GW athletic scene. Ken's father, George, played and coached here in the 40's.

Ken is originally a product of Kennedy High in New York where as a sophomore he played basketball and lacrosse. He graduated from Montgomery Blair High in Silver Spring, Maryland, where he now resides. At Blair he made All-County and was the league's second leading scorer, with 12 goals in 10 games.

Ken has not been totally independent in his brief development as a collegiate soccer player. His game is complemented greatly by the long feeds and set-ups of veteran Reggie Bonhomme. He also appreciates the guidance of Victor Villagra, a junior.

Garber met Colonial coach, Buck Davidson, while he was a senior at Blair. Davidson witnessed many of his games during the recruitment, desperately seeking new faces to relieve the Buff booters from their doldrums. Garber likes his coach but is surprised with the lenient atmosphere which Davidson condones. "He really knows how to handle his players while leaving most decisions to the players themselves."

Ken visualizes a good season ahead for the Colonials and bases his optimism on a strong defense with the experienced goal-tending of John Sporidas. Playing inside, or "striker," Ken hopes for greater teamwork among the forwards in mounting a potent offense.

SPORTS

Quae Semper Celebrat

by Petie and Jerry Atrics
Intramural Adjutants

As Peter Abelard was fond of saying, "O quanta qualia sunt illa sabbata, Quae semper celebrat suprema curia," which loosely translates to "What could be more fun than playing football on Shabbos?" And that, amigos, is precisely what our intramural jockos did last weekend.

To lead things off, in the Sunday A League Tenderness caressed SAE 7-0; probably the only living entities to caress these young chappies in nigh on to many a year. Search and Seizure convicted Senior Partners 7-0 while Men's Rea took it on their glass jaw by the same score. No matter how many clever legal names you come up with, fellas, don't mean you're gonna get through law school.

In the Sunday B League, not to be confused with the Sunday A League, which is often confused with the Women's Temperance League (Dickie Beer notwithstanding), forfeits seemed to be the order of the day. 4 X's (not to be confused with Trojans) leaked their way to a pair of forfeits (that, apparently, was what they were into), to F Troop and M.P.M.F.S. (which if you

say it backwards will send you into the fifth dimension for 90 days).

Parking forfeited to Health Care which makes us both SICK for a LOT of reasons. This year's "Howard Devron [he played at our Bar Mitzvahs] Jump on the Bandwagon Award" goes to Dingbats, who took a most deserved noserubbing from the undeserving Bungaloes 8-zip.

Because of an administrative arabesque, this year we must divert our affections from Martin the Wit to Barry the Witless. This week our young Maccabee followed the Koshier Dixiecrats to a pair (not to be confused with Harvey Blumenthal, the Georgia Peach) of unimpressive victories, 3-0 over M.P.M.F.S. (which stands for Melvin Pomerantz Makes Funny Sounds) and 17-0 over DTD II, but for you we'll make it 16.95.

DTD II regained a smidgeon of their lost prestige by defeating Madison Hall (not to be confused with his numerous brothers) 7-0. Since we are running out of space, that is to say spaced out, let it suffice to say that 8-0 and a pair of forfeits rounded out this week's mishegas.

Those not insulted in this week's column will certainly get theirs next week.

Top Twenty

by Barry Wenig

- | | |
|--------------------|---------------------|
| 1. Nebraska 4-0 | 11. Washington 4-0 |
| 2. Michigan 4-0 | 12. Arizona St. 3-0 |
| 3. Notre Dame 3-0 | 13. Tennessee 2-1 |
| 4. Texas 3-0 | 14. Ohio St. 2-1 |
| 5. Auburn 3-0 | 15. Duke 4-0 |
| 6. Colorado 4-0 | 16. L.S.U. 3-1 |
| 7. Alabama 4-0 | 17. Arkansas 3-1 |
| 8. Penn. State 3-0 | 18. Toledo 4-0 |
| 9. Oklahoma 3-0 | 19. N. Carolina 4-0 |
| 10. Georgia 4-0 | 20. Stanford 3-1 |

Sports Scene

Intramural Table Tennis, which began earlier this week, will continue on Oct. 7, 11, 12 and 13 in the Men's Gym. Sign ups are held each night.

Intramural Changes: Sunday A, SAE vs. Sr. Part. Noon at 23rd, Men's Rea vs. Tend. Noon at Res. City 38. Sunday B, East, BPU vs. Ding. Noon at 23rd, Bung. Vs. Team 2:00 at 23rd, Theta Tau vs. HCA 3:00 at 23rd, Mountain, Calhoun vs. Scouts 4:00 at 23rd.

Sat. B, West Delts 1 vs. PSD 1:00 at 23rd, KS vs. SAE 2:00 at 23rd, SX vs. SPE 3:00 at 23rd, Central, Delts 2 vs. Sac Em Ups 4:00 at 23rd.

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Indians Plan Convention, Table Films

by Lee Schneyer
Hatchet Staff Writer

GW's Indian Cultural Association will host a convention of other Indian student groups.

About 250 representatives of other student groups are expected to attend the Eighth Annual Convention of the Federation of Indian Student Associations of the United States of America (FISA) on November 26-27.

The Association also discussed the feasibility of showing Indian films in competition with Georgetown and Catholic University both of which presently run film series. The majority of the members present were against taking the large financial risk involved.

The vice president proposed that the Indian Cultural Association sponsor the film series. He offered to pay the Association \$10 to use their name and suggested that he personally keep the profits or sustain the loss. However, the members tabled this motion until they could check with University authorities to determine the legality of such an action.

CONCERTS, from p. 1


specifications on how the group wants to be paid.

A rider causes "a lot of grief," said Kagan, since the GW contract also provides for a rider. Program Coordinator Hardy explained that "our policy is to pay in two checks, equal checks, one before the performance, one after.

When these mechanics are cleared, the publicity hassles begin, Kagan said. "Publicity should begin two to three weeks before the gig, with tickets going on sale two weeks prior." The tickets, he added, must be ordered a month before the performance.

Publicity costs vary, with printed posters going for \$80, silk screen for \$60. The added burden in this area, claimed Kagan, stemmed from the fact that the administration "frowns on the use of commercial newspaper ads. The rationale is that only a college ID crowd is desired."

Student Activities head Speck defended the wisdom of this ruling. "The administration is concerned here about zoning ordinances. This area is zoned relative to being an educational institution. Our facilities, then, are legally in use as part of an educational entity."



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Peace Study Sessions

Violence Still Undefined

by Ken Sommer
Hatchet Staff Writer

A group of 25 was unable to arrive at any working definitions of "violence" and "nonviolence" Monday night at the first in a series of Peace Study House sessions involving contemporary values, conflicts, and life styles.

This course, sponsored by the Community Center for Creative Nonviolence, along with all other courses in the program, is coordinated by area activist Ed Guinan, a Paulist priest on the chaplaincy staff at GW who acts as "house dean."

Monday night's two-hour discussion was led by Clyde and Sarah Ebenreck, both doctoral candidates in philosophy at Prince George's County Community College. They were joined by an enthusiastic group of young and middle-aged people from D. C., Virginia, and Maryland, many of whom were students and teachers.

Most of those attending the course explained they were "just there to learn," though some expressed strong feelings about violence. These feelings were enforced by references to the tragedy at Attica State Prison in New York, the philosophy of Mahatma Gandhi, and the necessity for conscientious objection to conscription.

In explaining the emergence of the Community of Creative Nonviolence, Clyde, identifying himself as a "nuclear pacifist," related his fear of war and atomic annihilation resulting from World War II bombings of Hiroshima and Nagasaki. While living and working in New York City, Sarah began to realize that violence was not just "a problem of war, but a part of our way of life."

The course, entitled "Violence, Nonviolence, Truth and Freedom: Some

Philosophical Questions," is designed, according to Clyde, to determine if "violence becomes self-destructive in itself and if creativity is on the side of nonviolence."

Arriving at a workable definition of "violence," however, appeared to be impossible. Ideas ranged from "Destruction which is in human

control, voluntary, and willed, whether good or bad," to "Power over another," and "The injury of another in obtaining one's goals."

Other courses being offered by the Peace Study House include "Life Styles, Attitudes and Values, and the Influence They Have on Violence," on Tuesdays.

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				7 Don't Bother Me... 8, Ford (through Oct. 10) Julliard Strings, 8:30, LC Memo: Program, 4, Loner	8 Folklore Soc. Concert, 8, NAHT "Proposition" 8:30, NHB Julliard Strings, 8:30, LC "Path of Glory" 7 & 9:30, Ballroom	9 Needlework, Center Gallery (through Oct. 29) Prismaking Day, 11 a.m.-3 p.m. Film, NCEA
Julian Brown, 7:30, Loner Anton Heller Recital, Organ, 4, All South Church Harpichord Recital, Phillips	Eric Hawkins, 8, Loner	The McSwain Kinnies, 8, Ford (through Oct. 31) Landscape and Silence, Folger (through Oct. 31) Eric Hawkins Classics	Eric Hawkins Classics	Shakun, 7:25, Loner Prismaking Libris, 11 a.m.-2 p.m. Look of a Lithographer, 2:30, NCEA Julliard Strings, 8:30, LC	7 & 9:30, Loner Julliard Strings, 8:30, LC "Jean Kerr" 8:30, Harkie (through Oct. 31)	
10 Song Recital, S. Phillips	11 Peter Rodriguez, D.M. Thomas Poems Reading, 7:30, LC	12 Marine Corps Band, 8, Loner Zorba the Greek, 9:45, Ballroom	13 Argentine Folk Music, 8, Loner	14 "Bruce" A.T. (through Oct. 31) Edgar Winter & White Trash, 8, Loner Julliard Strings, 8:30, LC	15 "Pantagloze" Kreeper (through December 22) "The Flier" 7 & 9:30, Bldg. C	16
17 Duo Revival, S. Phillips	18 31	19 Tara, Ken Baroque Concert, 8, Loner Phantom of the Opera, 9:30, Ballroom	20	21	22 "Moosechildren," Arena (through December 31) "Elvis Madigan" 7 & 9:30, Ballroom	23 Abstract Realism in 40's, NCEA
24 "Blues Zumba," Return of the Vampire, 8:30, Ballroom Duo Revival, S. Phillips	25	26	27	28	29	30

SALAZAR

Student Rates Open

by Michael Bloom

Two area cultural centers are courting students this year, and it's very much to your advantage to take them up on their proposals. Both the Kennedy Center and Arena Stage will be offering student discounts as incentives to see their performances.

The John F. Kennedy Center for the Performing Arts is providing specially priced tickets at discounts up to 50% of regular admission price for full time students under 26. Seating at the reduced rate is available in all sections of the opera house, the concert hall, and the Eisenhower Theatre from first row orchestra to last row balcony. Specially priced tickets are available for most performances at the Kennedy Center including the National Symphony, the American Ballet Theatre, and productions in the Eisenhower Theatre. Money collected at a gala preview held in the spring plus concert proceeds donated by more than 50 Founding Artists performing free of charge, have been used to establish a permanent fund to guarantee the continual availability of specially priced tickets in the future. Additional funds were provided by the Hattie M. Strong Foundation.

Coupons stating the terms of eligibility for the specially priced tickets are available at the Information Desk in the Student Center. In order to purchase reduced tickets a coupon should be filled out with name, address, and the performance date. The coupon should be signed and brought in person to the Kennedy Center box office. To certify eligibility, a student I.D. card must be shown when purchasing the ticket.

Student tickets will be sold on a first come, first served basis. The coupon does not guarantee a seat at a particular performance, only the right to purchase a student ticket while the supply last for each production. You may reserve your tickets by phone or buy them by mail.

At Arena Stage, various aggravating obstacles have been removed, and it's now impossible for a student to be closed out of a performance that he really wants to see. Last year Arena's critical and commercial hit, 'The Ruling Class' was sold out early in the run, and many lost the opportunity to see the best play of the year in this area. But things will be different this year due to a new guaranteed admission policy.

This broad policy permits you to drop in at Arena Stage whenever you feel like it, without advance planning, and assures that you'll be admitted to the theater. Even if the show is sold out, and even if only standing room is available, students will be admitted at the \$2.60 student price.

Last year at Arena, students were able to reserve tickets only during the five preview performances, but a guaranteed reservations system has changed that this season. It works like this: you can call 48 hours in advance (reservations can't be held for longer than this), identify your school, and make reservations (as available). The tickets will be held in your name until ½ hour before the show, but in any case you're assured that specific reservations have been made in your name. You're not taking pot luck at the box office on the off chance that something might turn up.

Bromberg, Watsons Appear Saturday

Doc Watson is authentic. Unlike Lou Rawls, who sings about pickin' cotton though he's rarely been south of New York, Doc Watson is from Appalachia and his music reflects his background. This weekend he and his son Merle will team with guitarist David Bromberg in two concerts at the Marvin Theatre on Saturday at 7:30 and 9:30.

Though Doc Watson's style is basically country and western, he avoids the maudlin side of that type of music. On his Gibson he picks out wry, unsentimental, and musically brilliant backgrounds to his lyrics. Most of his repertoire he either inherited from his Carolinian ancestors or acquired by listening to the radio as a boy, 40 years ago. In his turn, he is passing his songs along.

David Bromberg, who will perform the other half of this unique concert, is a musician you're likely to find almost anywhere. He's a guitarist and composer who's been around for several years as an accompanist, but recently he's begun performing solo, winning acclaim at the Philadelphia and Mariposa folk festivals.

Calendar Code

NMHT—	National Museum of History and Technology. Contact Kesa Sakai, 381-5407.
AUT—	American University Theatre. Contact Mark Auerbach, 686-2315.
Lisner—	Lisner Auditorium, 21st and H Streets, N.W. Contact group sponsoring the event.
Arena—	Arena Stage and Kreeger Theatre, 6th and M Streets, S.W.
Kreeger—	Box Office, 638-6700
NCFA—	National Collection of Fine Arts, 9th Street between F & G, N.W., 628-4422.
NHB—	Natural History Building, 10th & Const. Ave., N.W. Contact Kesa Sakai, 381-5407.
Folger—	Folger Theatre Group, 201 E. Capitol Street, S.E., 546-4986.
LC—	Library of Congress. Poetry readings free, Coolidge Auditorium concerts, \$.25. Contact Patrick Hayes, 393-4463 on the Monday preceding the concert.
All Souls—	All Souls Church, Unitarian, 16th and Harvard Streets, N.W. Donation.
Hartke—	Hartke Theatre, Catholic University of America. Miss Brady, 529-6000. Curtain time 8:30 except Sunday, 2:30 and 7:30.
Bldg. C—	Classroom Building C, 22nd and H Streets, N.W.
Phillips—	Phillips Collection, 21st and Que Streets, N.W.

All times listed in the calendar are p.m. unless otherwise specified.

The Interlude staff appreciates knowing your reaction to this calendar. Should it be continued? Can you give us more activities to be listed? We need a different design each time; feel free to submit yours. Address any replies or calls to Carol or Irwin, ext. 7550.

Calendar design by Bob Salazar

Cultural Compendium

The George Washington University Concerts presents the first concert in the 1971-72 faculty series on Friday, October 15, 1971 at 8:00 p.m. in the Marvin Theatre. The concert will be performed by Anthony Norris, guitarist, assisted by Laura Norris, violinist. Mr. Norris is an instructor in classical guitar on the Music Faculty of the University.

The complete program is as follows: Truhlar, Sonata, Opus 18; Giuliani, Grand Sonata; Villa Lobos, 3 Preludes; Paganini, Sonata Concertata. The concert is open to the public free of charge.

A completely improvised show, "The Proposition," will open the "Perceptions IV" series in contemporary performing arts at 8:30 p.m., October 8 and 9, in the auditorium of the Smithsonian Institution's Natural History Building,

10th Street and Constitution Avenue, N.W. The series is presented by the Smithsonian Division of Performing Arts and the Smithsonian Associates.

"The Proposition" is the longest running musical review in New York City, and the longest running show in Boston, where it is in its fourth year.

People, places, situations, music and lyrics for each performance are created spontaneously by the actors and musicians. They are based on audience suggestions, phrases, psychological problems, political issues, or public personalities. No two shows are exactly alike.

Tickets are \$4 for Smithsonian Associates resident members and \$5 for the general public. Student tickets at \$3 each will be available only at the door on presentation of student identification cards.

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ALL MINORITY
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PROBLEMS.

HE HAS LITERALLY
AMERICAN
LITERATURE
IN HIS
HANDS.

You are Cordially Invited

We at the Washington Hebrew Congregation are not primarily interested in holding mixers. You of the opposite sexes will, we believe, devise your own means of getting together. We would, however, like our building to be a focus of good fellowship, as well as very basic talk and we're certain that there is a hearty quota of you "nitty gritties" around.

So, we are issuing a standing invitation for supper on the second Sunday of each month beginning October 10th. All we offer is fairly good spaghetti, chianti, and that sort of stuff. The intellectual stimulation we expect from you.

As you have probably noted, the menu is not bagels and lox. We are, therefore, implying no ethnic exclusivity. Topics of discussion range from A to Z. Their only common denominator is that they are stimulating.

We don't have any points to make; that is, we don't need the activity. On the other hand, we do think there are those of you who would find this meaningful and we want to make ourselves available.

If you would like to join us October 10th, call EM2-7100 between 9 a.m. and 5 p.m. and let us know how much spaghetti to put in the pot (not vice versa!) Supper will be \$1.00 per head.

In all seriousness, we have found these evenings extremely fruitful whether they involve five or fifty.

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Massachusetts Ave. & Macomb St., N.W.

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October 10th

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Every Voice Must Be Raised
Make Yours Heard

Altman Creates New American Cinema

by Dick Polman

The mass movie audience can really be a critic's nightmare. What a drag it can be to watch tears shed for Ali McGraw's leukemia, or fingernails bitten over a ticking bomb in "Airport".

When it comes to rating contemporary films, the polarization between critic and audience is a common occurrence. As often as a movie is loved by the masses, and panned by the critics, there will always be another release that is heralded in print, while attracting only a loyal "cult" following among the public at large.

"McCabe and Mrs. Miller" falls under this latter category, and being a full-fledged cult member, I get the opportunity to fend off complaints that the movie "didn't get anywhere" or "you can't understand it," or "you kept waiting for something to happen."

But gripes like the above come from movie buffs who always expect a movie to develop along classical, age-old patterns, be it a Hollywood money trap, or Grade B TV fare. Conflict should steadily build, hence the plot crystallizes. Characters should develop in linear fashion, their attitudes, and motivations laid bare by their dialogue. An actor should "ping," as the other reacts "pong."

"McCabe," however, cannot be approached in this manner, for Director Robert Altman has brought to American cinema a new technique of filmmaking—borrowed in part from Godard, but new to America.

In this movie, there is no meticulous plot development. There are no characters with their traits dealt openly to the audience. And, horror of horrors, in an era when most American movies are trying to lay on heavy "meaning," (trumpets—cannons!), "McCabe" utterly lacks pretension.

What plot does exist concerns a tough talking (but frightfully insecure) frontier entrepreneur named John McCabe (Warren Beatty) who introduces whoring-for-a-profit to the newly built town of Presbyterian Church. He opens "shop" but meets Constance Miller, a Cockney whore with a nose for money, beautifully played by Julie Christie. McCabe provides the money, she the girls, and the profits are shared. Despite occasional bickering, the

oddly matched partners do well until one of those mean, waspy, capitalistic firms tries to muscle in on the zinc up in the hills. McCabe, playing with the big boys for the first time, thumbs his nose at the company, and violence comes to the town.

But the plot does not in any sense define the movies. Altman instead concentrates on bringing the viewer a real frontier town (the whiskey and rotten dampness can almost be smelled) with real people, as they must have lived. With this approach Altman manages to suck the viewer right into the action through his sheer unpredictability.

His camera technique and sound track are indeed unpredictable. As McCabe opens the movie with a card game in the musty rooming house, half the scene concerns itself with what would seem to be secondary images—a proprietor blessing the Virgin Mary before serving the booze, a miner picking his nose, an employee asking for

advice on how to shape his beard. At the same time, Altman credibly introduces McCabe's tough-guy side, all cigar and silver tooth. In one scene, Altman manages, through his obliqueness, to keep the audience off guard as to further developments—avenues that don't reflect the traditional Western movie pattern.

Altman's approach sneaks up on the viewer—the camera seems to focus most often on McCabe and Mrs. Miller simply because they appear to be the most interesting characters in town.

But too much interest can be spent on watching the sad, yet comical, relationship of these two lonely people. Important, yes, but fascinating frontier images abound, and the viewer who sits back will never see them.

As the first whores are brought to town, the cross is placed on top of the church in the wake of a dazzling sunset. As a man is senselessly killed in a street brawl (over his mail order wife), the town preacher can be glimpsed

staggering pathetically homeward in the foreground. And as McCabe battles three assassins in the snow through the last fifteen mind-grIPPING minutes, the townspeople rejoice in sheer euphoria over putting out a fire in the church that was never used.

Each scene, then, is crafted by Altman like a fine cut off a diamond. He has made a movie that, although telling a story, is chiefly cemented on atmosphere, through its stunning photography, and haunting Leonard Cohen ballads.

Sure you can argue "messages." The peripheral role of the blacks and Chinese. The role of corporate greed. The death of five people due to vanity. And I'm sure there are more, but this is precisely due to the film's utter flexibility and spontaneity. The moviegoer can get as much or as little out of "McCabe" as he gets out of life. It is a rare movie that truly challenges our powers of perception, depth of understanding, range of sensitivity.

Adding Country To POCO

by Mark Needleman

The most outstanding feature of Poco's latest album, "From the Inside," when viewed in succession with "Pickin' up the Pieces" and "Deliver," is that of mood. The first two albums overflowed with a bouncy rhythmic exuberance. They were, more than anything else, the producers of pure and happy rock n' roll.

On this new album that mood is changed in two basic ways. It is not to say that Poco's climbing-descending rhythmic effect has disappeared, but only that it has been altered.

The first of these changes is the infusion of a different type of country-western accent to most of the songs. "Hoe Down," is a song which, if it were written last year, could have epitomized Poco's joyous rock spirit. Here and now though, this cut is poured over with a country syrup that sticks to every note. The song does not say much, other than, "Well I'm goin' to a hoe down/ and kick up my heels." Is not that type of exuberance typical of Poco's former albums?

This country influence is, however, prevalent throughout the entire album. "Bad Weather" and "Ol' Forgiver" could easily pass for Creedence Clearwater pieces. And that is precisely the mood in Poco: a heavy country influence plus good old hard rock n' roll—exactly the components of Creedence. Both of these songs were written by new member Paul Cotton, who replaced Jim Messina on guitar. Perhaps that is the cause of this change in mood.

The second of these changes in mood is attributed to the lyrics. They are, in themselves, much sadder than those of Poco's preceding albums. Lines like "Nighttime comes searchin' blindly" in "Just For Me and You," or "You must feel the pain/ why it makes me cry," in "From the Inside," are obvious examples of this somber expression. The majority of the songs come off like woeful pleas, or very sober, painful calls for love. The country flavor of the album accentuates this feeling acutely. Perhaps calling the country influence something new is misleading. Poco has

always been kind of a rock/country group. But because there has been such a switch in lyrical outlook (from carefree optimism to a sort of ruefulness) that "Old Lonesome Mc" sort of country sadness pervades the album. Therefore, the change of a country accent is a result of the change in outlook of the lyrics.

Whether or not these two changes are worthwhile is really an open matter, for the album is still musically very tight with fine vocal harmonies. One can, of course, lament a loss of that free spirit flowing in Poco's earlier works. Or on the other hand one can enjoy another side of Poco which does not completely abandon past successes, but rather softens and deepens them.

"Wilderness," a pilot project of the National Endowment for the Arts, will be presented at the Corcoran Gallery of Art, Washington, D.C., from Saturday, October 9, through Sunday, November 14.

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Save the Country...

by Steven M. Yarnell

Crisis in the Classroom: The Remaking of American Education. Charles E. Silberman. Random House. 553 pages.

Crisis in the Classroom is more than just a critique of the American educational system, more than just another book suggesting how to reform it. Author Charles Silberman points to the crux of what's wrong with America itself — its "mindlessness." He poses the question: Education for what? "This mindlessness — the failure or refusal to think seriously about educational purpose, the reluctance to question established practice — is not the monopoly of the public school; it is diffused remarkably evenly throughout the entire educational system, and indeed the entire society."

Yet this work does concentrate on the "educational" institution; on its penchant for order as an end in itself and as a criterion for performance; on its extreme success at illustrating the "self-fulfilling prophecy" hypothesis — that one tends to fill the role expected of him (if a teacher expects trouble or poor achievement from his students he'll get it, and on its ability to destroy a child's spirit. "It is not possible to spend any prolonged period visiting public school classrooms without being appalled by the mutilation visible everywhere — mutilation of spontaneity, of joy in learning, of pleasure in creating, of sense of self... Because adults take the schools so much for granted, they fail to appreciate what grim, joyless places most American schools are, how oppressive and petty are the rules by which they are governed, how intellectually sterile and esthetically barren the atmosphere, what an appalling lack of civility obtains on the part of teachers and principals, what contempt they unconsciously display for children as children."

That description unfortunately but certainly describes the environment that

most of us have experienced, and it's depressing to realize that we didn't fight back against the inanities that abounded: the hall pass to go to the bathroom; the ridiculous "dress-codes"; the grading system which served only to rate us and get us into college; the "Honor Societies", which rewarded those most co-opted into the most activities. What kind of system is it that allows 7 year olds to go home for lunch but not 17 year olds? Where going "up the down staircase" (what a joy!) is tantamount to rape? That believes memorizing the first 18 lines of the prologue to *The Canterbury Tales* in Middle English is necessary for a "well-rounded" education? And that won't allow "College Preparatory" students to take typing in the twelfth grade because that course is in the "Business and Commercial" students track? What kind of education system? — the American educational system.

Silberman, however, offers much more than substantive criticism, for in describing the free-form English primary school, some of the experimental schools in the ghettos of New York and Philadelphia, and especially in his analysis of what may be the country's most "radical" educational system — that of the state of North Dakota (believe it or not) — he provides a glimpse of what could be. For example, in England the primary grade classroom consists not of row after row of 6 year olds who are forced to sit unnaturally silent and still and face "The Source of All Knowledge". Rather, it has any number of children who roam and learn freely through subject areas where they conduct science experiments, read or paint.

By structuring the environment and by closely following the child's development, the teacher guides and supports the youth's self-discovery. Talking and expression, moreover, are encouraged — not punished. There is no

...we didn't fight back against the inanities that abounded: the hall pass to go to the bathroom; the ridiculous "dress-codes"; the "student governments," which only existed to install juke-boxes; the grading system, which served only to rate us and get us into college; the "Honor Societies," which rewarded those most co-opted into the most activities.

forced dichotomy between work and play. The result tends to be a group of children who enjoy learning; children who are sensitive to those around them; children who are given the chance to learn the intellectual self-discipline necessary to discover independently.

Finally, what these children have learned (and what American children can learn) has been the result of how they learned. As Silberman put it: "My intent, at least, ...is to discuss, in concrete detail, the ways in which schools, colleges, and mass media educate: not only what they teach but how they teach, and in particular the manifold and frequently unconscious ways in which how they teach determines what it is that people actually learn." Schooling in America has no ends, thus its stultifying means have become ends in themselves.

Save the Children

by Mark Nadler

"New Reformation: Notes of a Neolithic Conservative," by Paul Goodman. Published by Vintage Books. 208 pages. \$1.95.

College is a joke. Campuses are plastic communities, make-believe worlds where we extend our artificial youth and find ourselves insulated from the realities of life for a few additional years.

That's what we all keep telling each other. In "New Reformation," Paul Goodman tells us again, but he tells it better.

In his section on "Education of the Young," Goodman blasts the entire American education system from first grade up through graduate school. He declares at the outset "My bias is that 'teaching' is largely a delusion. People do learn by practice, but not much by

academic exercises in an academic setting."

Throughout the next sixty pages, Goodman makes a case for his new kick—"incidental learning." "By and large, though not for all topics and all persons," he says, "the incidental process of education suits the nature of learning better than formal teaching. The young see real causes and effects rather than pedagogic exercises."

But Goodman's theoretical musings are heavily colored by his growing disenchantment with the young in general. His fears that we were all "growing up absurd" turned out to be true, and he readily admits that in contrast with his earlier books, "this one is rather sour on the American young."

Photos by Kathy Meiss





In 1958, Goodman says, when the Silent Generation was starting to give way to the first stirrings of the Free Speech Movement, "I called them (the young) my 'crazy young allies' and now I'm saying that, when the chips are down, they're just like their father."

Goodman's criticism, on the whole, is vivid and evokes a gut reaction unexpected from a treatise on educational philosophy, but the sections in which he advocates positive action are weak and unenthusiastic in comparison.

There is a great temptation to limit this review to a discussion of Goodman's criticisms of the educational system in general, and of colleges in particular. His observations, while not necessarily original, are simply stated, straightforward condemnations of a repressive and irrational system. Some examples:

"Schooling costs more than armaments, but it does not in fact prepare for jobs and professions."

"The schools do not provide peaceful baby-sitting and policing. Instead of being an efficient teaching machine, gearing the young to the rest of the social machine, the schools seem to run for their own sakes, accumulating bluebooks."

"...the elders, priests, and schoolteachers are instilling an ideology to support their own system of control and exploitation, including the domination of the old over the young, and they have to make a special effort to awe, confuse, and mystify because the system does not recommend itself to common sense."

"At present, when formal education swallows up so much young life and pretends to be practical preparation for every activity and every walk of life, ideological processing is deadly. Those who succumb to it have no wits of their own left."

And finally, for the members of the "GW community," such as it is, the zinger: "In brief, every one of these campus disorders is essentially a prison riot. If the schools were truly voluntary associations, the disorders would never occur or would be immediately quelled by the members who would protect what they love."

Forget the demonstrations—there haven't been many recently, and major actions directed against the school don't seem to be the fad anymore—but think about the last part of that quote. Is there anybody at this school—at any school, for that matter—who would say that they love the school, or even the idea of being at school? Goodman's point is that no, of course we don't love our schools or our system of higher education, that we're willing to let it go down the drain, with no system to replace it—and that maybe that's not a bad idea.

When he finally does get around to advocating an alternative system, it is one which incorporates the concept of incidental learning. He suggests that kids will learn what the culture and society require of them if they are incorporated into the community and taught on an apprenticeship basis.

And, for all of you out there who want some sort of plan you can put down on paper in terms of organizational charts, Goodman throws in at the end an elementary school program of loosely organized groups of 28 students and four teachers meeting in church basements and living rooms.

It's not a great plan, and you get the feeling that Goodman didn't think it was a great plan either. But the explanation of the plan provides him with the opportunity to toss in a few more epigrammatic cuts at the present system, such as "We must drastically cut back formal schooling because the present extended tutelage is against nature and arrests growth...Schooling does not prepare for real performance; it is largely carried on for its own sake."

And in final triumph, Goodman portrays his current state of disillusionment as a good place to be: "Among radical students I am met with sullen silence. They want Student Power and are unwilling to answer whether they are authentically students at all...Perhaps the chief advantage of incidental education over schooling is that it enables the young to carry on their Movement informed and programmatic, grounded in experience and competence, whereas Student Power, springing from a phony situation, is usually symbolic and often merely spiteful."

It Never Worked Anyway

Selections from "Teaching as a Subversive Activity," Neil Postman, Charles Weingartner, Delacorte Press, 1969, 218 pp.

1. Declare a five-year moratorium on the use of all textbooks.
 3. Transfer all the elementary school teachers to high school and vice versa.
 4. Require every teacher who thinks he knows his "subject" well to write a book about it.
 5. Dissolve all "subjects," "courses," and especially "course requirements."
 6. Limit each teacher to three declarative and 15 interrogatives.
 7. Prohibit teachers from asking any questions they already know the answers to.
 8. Declare a moratorium on all tests and grades.
- This would remove from the hands of teachers their major weapons of coercion and would eliminate two of the major obstacles to their students' learning anything significant.
9. Require all teachers to undergo some form of psychotherapy as part of their in-service training.
 10. Classify teachers according to their ability and make the lists public. There would be a "smart" group (the Bluebirds), and "average" group (the Robins), and a "dumb" group (the Sandpipers). The lists would be published each year in the community paper. The I.Q. and reading scores of teachers would also be published.
 11. Require all teachers to take a test prepared by students on what the students know.
 12. Make every class an elective and withhold a teacher's monthly check if his students do not show any interest in going to next month's classes.

In this proposal, we are restoring the American philosophy: no clients, no money; lots of clients, lots of money.

by Henry Farley

As an educator, I react to the above proposals with dismay. Dismay because none of these ideas are likely to be adopted in educational reform tomorrow. Not only are the schools disillusioning and alienating the young, but they are driving away our country's creative and children-loving adults.

In an age where TV, movies, computers and the Xerox machine dominate the environment, the schools are still using books and pencils to teach the young. Aside from using the wrong medium, the content portion of the curriculum extinguishes excitement.

With the Vietnam War, opening of China-U.S. relations and floating the U.S. dollar, most school curriculums still deal with the "history of our state," "boys and girls in Eskimo-Land," and good citizenship. This is not to say that these topics should not be included, but their presentation and importance is outdated.

The child's environment is full of perplexing questions. Our education must prepare him to accept the

ambiguities of life. Asking questions like "Who was the founder of our country?" can only further deceive the young. The "right" answer, George Washington, creates an enjoyable national myth, but the curriculum developers must allow for a more truthful response. A response which would tell about the struggle of our country and not fairy tales. High school or college is too late to acknowledge America's shortcomings. Good citizens work toward a better world, not stagnating in the old. Thus the educational methods must reflect the changing, fluctuating society within which both children and adults live.

The burden of learning must fall on both the teacher and the child. The educator can no longer claim to be the bearer of truth. The child's perceptions of the situations are valid, only those fresh perceptions can hold hope for solving life problems. "Teaching is a Subversive Activity" offers many destructive ideas for the System. The field has had enough constructive criticism. We must tear apart and begin anew.

6-interlude

Hawkins Comes to GW with Classes & Concerts

The Erick Hawkins Dance Company will present a concert in GW's Lisner Auditorium on Monday, October 11, 1971, at 8:30 p.m. The concert is being jointly sponsored by the George Washington University Program Board and the National Endowment for the Arts, under a grant from the National Endowment for the Arts.

The program will include "Geography of Noon," "Tightrope," in a Washington premiere, "Angels of the Innermost Heavens," in a world premiere, and "Cantilever." The emphasis of the company is on the contemporary.

Appearing with the company will be composer Lucia Dlugoszewski. The dancers perform to music composed and played by Miss Dlugoszewski or by a chamber orchestra. The Erick Hawkins Dance Company maintains as part of its artistic credo the performance with the dance of only live musicians and of only contemporary music.

The concert is part of a three-day residency for the Company at the University, made possible by the National Endowment for the Arts. On Tuesday, October 12, there will be an advanced technique class, an introductory class, and a lecture demonstration. Wednesday, October 13, will feature an advanced technique class and a composition class in music with composer Lucia Dlugoszewski.

Erick Hawkins has been critically acclaimed in both the United States and abroad. "Movement for its own sake is not enough," he has said. "It's the kind of movement, the quality of movement. This tells all."

"Human movement does not have the neutral 'innocence' of shapes, colors and sounds but all the hopes and fears

of a human being. The way people move tells the whole story," he has stated.

Tickets for the concert will be \$2.50, \$3.50, and \$4.50. There will be a \$1.00 discount with Student ID. Ticket information from Information Desk, Marvin Center, telephone 676-7410.

Tues., Oct. 12*: Advanced technique class 12:10-1:20 in Center Ballroom, Marvin Center. Tickets at door, \$.50. Introductory class 2:30-3:00 in Marvin Center Ballroom. Tickets at door \$.50† Erick Hawkins Lecture Demonstration 8:30 p.m. in Marvin Center Theatre. Tickets at door \$1.50.

Wed., Oct. 13*: Advanced technique class 10-11:20 Women's Gym. Lucia's Lecture Demonstration 12-1:00 in Marvin Center Theatre. Tickets at door \$1.00.

Lucia's composition class 1:30-2:30 in Marvin Center Theatre. Tickets at door \$.50.

*Humanities lecture by Erick Hawkins in Thurston Hall Lounge at 4 p.m. Company will dine in Thurston afterward.

†Registration by phone: 676-6555. Ticket information: 676-7410



Photo by Daniel Kramer

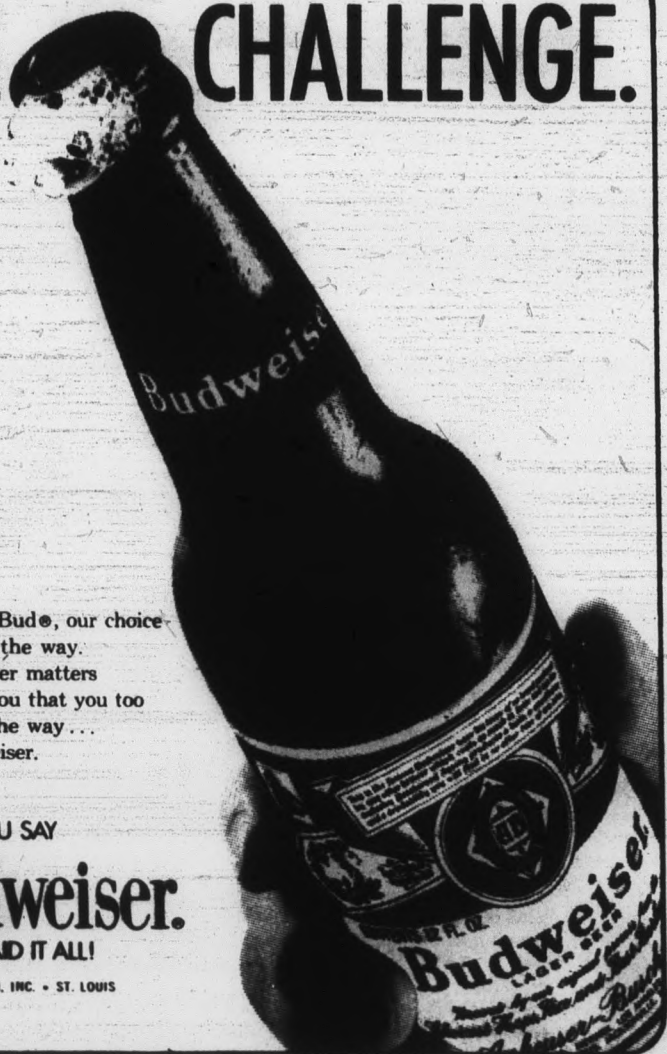
Is Bobby Coming? You Tell Us

In a recent Hatchet survey, 67% of those polled reacted favorably to the possibility of an on campus concert by rock-idol superstar Bobby Sherman. The other vote went to David Cassidy. Wishing to check the validity of our results, we request that all interested persons respond to Martin Wolf, Hatchet Statistics Editor, rm. 433A in the Center.



Photo by Ted Yapple

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O For a Muse of Fire

Mark Olshaker

I was somewhat pleased not to have to attend last Thursday's Program Board Introduction to the Arts held in the Center Theatre. After all, I was not Hatchet arts editor any more and so there was no real need for me to keep up with what was going on. Also, I was reasonably sure that in three years I would have heard everything that Elizabeth Burtner, George Steiner and Sydney James would have to say. And so I went.

Just walking into the auditorium I got a sense of the true importance of the arts to GW. The lecture (which was unnecessary since it is easy to be heard unamplified in the small theater) was pushed back against the right side of the proscenium arch, looking as if it was uncomfortable to be on stage at all. And as a friend of mine is fond of saying, the turnout was about 380, only 340 of them came dressed as empty seats.

Program Board member Scott Bliss, whom I have found to be a dedicated and often-inspired worker in an organization not particularly noted for same, introduced each speaker. Unfortunately, his very definite talents lie elsewhere than in public address.

Elizabeth Burtner of the dance dept. was first to speak. Miss Burtner is a gracious, witty and extremely knowledgeable person.

She spoke of how both modern and classical dance are achieving far greater popularity in this country than ever before, and concluded by mentioning how this was also apparent at GW. The subsequent dance presentation, staged by Miss Burtner and her associate Maida Withers, demonstrated as her talk did not the marvelously creative and entertaining things the GW dance department is doing with limited human resources and even more limited financial resources.

Music dept. chairman George Steiner spoke next, and wisely abandoned the

lecture in favor of downstage center. Because of a general lack of publicity (in which at times THE HATCHET and myself have been the worst offenders), Steiner has been forced into the role of his own public relations man. Fortunately, however, Steiner is well suited to the task. He kept his remarks brief, to the point and highly informative.

Rather than trying to win over converts, as both the dance and drama depts. attempted, Steiner addressed himself primarily to those already interested in music. He outlined the many exciting and inexpensive ways to experience it in Washington, and made it clear that he would be happy to speak to anyone interested in pursuing a musical career through the department, which I have heard from several of his students is, in fact, the case. His music appreciation courses have been well-received and the rehearsal rooms in the music building are in constant use about 12 hours each day. His concert series, presenting students with extremely diversified degrees of experience and talent, have, not unexpectedly, received mixed approval. The faculty recital series, though traditionally not well attended, is thought by regular patrons to be quite good.

Drama director Sydney James began his talk a bit less than graciously, I thought, by observing that the best had been saved for last. He went on to voice his expectation that the GW drama dept. would soon be among the finest in the nation. His method of proselytizing for the dept., however, was strange. He advised interested people to sign up early for next semester's courses, since they always fill up immediately. I suppose from this that my friends and I have just been fortunate in always being able to get into drama courses at the last minute.

By way of further convincing, he took the apparently obligatory swipe at the English dept., allowing as how the drama courses on the other hand, were not stuffy and boring.

Next was presented a scene from Brendan Behan's "The Hostage," the first major drama offering of the season. It was difficult to get much sense of the play from the two person scene, but James has proved his directorial skill several times in the past, with less than well-written and conceived vehicles, and so we have reason to be optimistic about "The Hostage."

He concluded by outlining the

remainder of the season, the next two plays of which are Strindberg's "The Ghost Sonata" and "The Killing of Sister George." What he said about the final play, though, is, I'm afraid symptomatic of much in modern drama. Speaking of "A Midsummer Night's Dream" he said, "We're going to be doing a very different production, a la Peter Brook" (director of a recent highly acclaimed "Dream"). In other words, we are going to be different by doing it like someone else just did it. We are going to be different, but rest assured we will be acceptably different. I guess you can't argue with success.

Times Put Down Questioned

by Mark Needleman

A term that frequently appears in movie reviews is "pretentious." The denotative meaning for this word is "making an exaggerated appearance or showing." Thus, as now employed in cinema critiques, pretentious is an often used put-down, meaning that the movie exhibits qualities of falsehood and therefore deserves a panning.

Recently, a full-page was devoted in The New York Times to one critic's labeling of assorted current and immensely popular films as pretentious. That newspaper is perhaps the loudest, if not the last word on cultural affairs in New York City. Yet this paper's critics have often called for films which simply entertain: "Shaft" was greeted as great Saturday evening enjoyment.

But herein lies the confusion between pretension and entertainment. It has long been noted that movies are a source of escapism for many, as they allow one to forget his world a bit and enter a realm which is more exciting, complicated, and romantic—a sort of

extension of one's real world. In effect it is an exaggerated world: precisely, pretension.

It is therefore more than the simple matter it appears to be to call a movie pretentious. This is because the very objection to pretension is often simultaneously a movie's goal. The meaning of the word pretentious covers a vast scope of subtle connotations, nuances and meanings. Labeling a movie as such is too simply a dismissal of a film, as pretension is part and parcel of a film's goal of entertainment.

Use of one of the movies which the above-mentioned article criticized will illustrate this point. The author explained that Ken Russell's "The Devils" was pretentious because it used effect for effect's sake. The use of white bricks everywhere in that white city was cited as the misuse of effect.

However, this pure white background did create an aesthetically intriguing effect; that of utter sterility, of sanatorium-like social mores. Secondly, (see PRETENTIOUS, p. 8)

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The greatly debated "wage and price" controls and the effect they are having on consumers and the economy will be the subject of a panel discussion sponsored by the Alumni Office on October 11, at 8:00 P.M., in the Marvin Center

Theatre.

A panel of experts, which will include governmental spokesmen as well as faculty experts in economic policy, will assess the present situation with an eye to future developments.



Dear Graduate Student:

Are you starting to get a little tired of studying? Do you wish someone would have activities where you could meet other graduate students?

On October 13, from 4:30 to 7:00 in the Graduate Student Lounge on the fourth floor of the Marvin Center, the Alumni Office will sponsor the first of a series of monthly Graduate Student Receptions. No speeches, no program, just a chance to meet other graduate students and some faculty in an informal atmosphere.

There will be a charge of \$1.50 to pay the cost of an open bar and refreshments. We hope to see you on the 13th.



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Channel 26 Turns On

Films Not Pretentious

by Michael Bloom

This year's crop of new television shows is as welcome as a clogged drain without Drano. The three major commercial networks, in their annual cynical effort to stifle creativity, have plumbed the depths of mediocrity and the results are such atrocities as 'Nichols,' 'Getting Together,' and 'The Jimmy Stewart Show.' There is, however, relief in sight - but only if your set is turned to Washington's Public Broadcasting Service outlet, Channel 26.

With a budget of \$40 million, the largest ever, PBS will launch an outstanding season this week. A variety of new programs will appear, running the gamut from a companion to 'Sesame Street' called 'The Electric Company' to a rerun of the 'Civilization' series. But the most exciting series promises to be 'Hollywood Television Theater.'

This extraordinary collection of 15 dramas to be presented weekly on Thursdays at 9 p.m. boasts a lineup that is the equal of any professional theater group in the area. The series opens tonight with Murray Schisgal's wacky comedy, 'The Typists,' starring Anne

Jackson and Eli Wallach. This modern one-act concerns itself with the repression caused by our technological society, using as example the lives of two office workers doomed to an eternity of typing telephone numbers onto index cards. Following 'The Typists' will be Slawomir Mrozek's 'The Police,' an absurd comedy about a fictitious state where the last criminal has repented, leaving the police without a function.

Slated for future weeks are such excellent productions as Jack MacGowan's potpourri from the works of Samuel Beckett which had a brief run at Arena Stage last year, and was one of the finest evenings of theater I've seen.

'The Special of the Week' is another series which will feature drama, but it will also include productions of music, dance, and public affairs. On October 11, Faye Dunaway will star in William Alfred's award-winning drama, 'Hogan's Goat.' Also on tap are performances by Cat Stevens and Leon Russell and two of the world's greatest actors, John Gielgud and Ralph Richardson in David Storey's play, 'Home.'

the focus of attention was shifted away from scenery to people. The darkly dressed characters were all that mattered. Their fierce emotions and contorted minds and bodies became much more apparent against such a strikingly barren backdrop. As a result, one becomes subjectively engrossed in the visual and psychological medium. Is this not what films have always tried to do?

'The Devils' epitomizes the cinematic effort of exaggeration for a given effect. Surely one could criticize 'The Devils' on other counts, such as glossing over historical accuracy. But the point is that exaggeration is a necessary element of movies, and extracting a given scene or effect and calling it pretentious is to deny the very objective of the movie.

Another movie, 'Drive, He Said,' was accused by the Times as being pretentious because Karen Black's character's near psychotic behavior was unexplained. The viewer is never told explicitly just what her relationship to college basketball star Hector Bloom is.

But clearly it is the effects of her behavior on the central figure, Bloom,

which is of prime importance. He is the character who manifests the personal perplexities of college life torn between establishment and radical forces. She is peripheral.

The very criticism of Black's behavior as pretension calls our attention away from the real thrust of the movie. That is the danger of seeing a film's elements as pretentious and dismissing the film: We ignore the film's true potential.

Thus in these two examples alone one sees differing interpretations of the accusation of pretentiousness, thereby implying that the question of film criticism is not something which can be classed into definitive categories, i.e., that of pretention.

It has long been noted that a movie must first entertain before it can be analyzed any further, for one must first sit through the movie without being absolutely turned off by it. It seems, then, that one must refrain from labeling a movie as pretentious, as this precludes analysis of the film maker's goals, intentions and central effects. These are the elements of film which must be judged.

How to be Happy, Secure, and Inundated with Sound, and still have some money left over:

If you have begun to look around for a good home music system that won't set your bank account back by more than four hundred dollars, you may have become confused by the vast selection of components now on the market. If you have tried to educate yourself by reading up in some audio magazines, you have probably become further confused by hard to believe and perplexing advertising claims. You figure that of all the products available, some might sound Wonderful, some Mediocre, and some Terrible. Some will prove to be Ultimately Reliable, and others will more or less quickly Disintegrate. Clearly you want a music system which will be both Wonderful (so you will be Happy,) and Ultimately Reliable (so you and your investment will be Secure.) We can help you; please read on. We describe a four-hundred dollar component system which represents more value and reliability than has previously been available. (A year ago it would have been necessary to spend at least five hundred dollars to bring home this amount of performance.) Two new products make this system possible: the new Smaller Advent Loudspeakers and

the new Sony STR-6045 AM/FM stereo receiver. The Smaller Advent Loudspeakers are just like the original Advent Loudspeakers in every quantifiable and audible respect, except that they are smaller, less expensive and won't play as loud. This means that on most kinds of musical material, and under most listening conditions likely to apply in most homes, the Smaller Advent Loudspeaker is the equal of any loudspeaker system available. The Smaller Advent is the only speaker under one hundred dollars which can reproduce the lowest tones of a pipe organ (if they are on the record!), and which maintains a satisfying octave-to-octave musical balance on almost all source material. "Sounds unbelievable," you say. "How can they do it?" The Smaller Advent Loudspeaker is miraculous, but it is not a mystery. It is based on proven, albeit creative, acoustical engineering. To build a loudspeaker with full low bass capabilities Advent has had to give up a small amount of efficiency. The Sony 6045 that we are recommending provides more than

enough power to satisfy both you and the Advents: it delivers forty-four watts RMS into four ohms, across the entire audio range, at less than 0.5% total distortion. (RMS is the most demanding of the various power-rating systems, and is the one used by engineers rather than by advertising men.) Because the Sony 6045 and the Smaller Advent speakers are of such high quality, they will together cleanly produce any distortion, rumble, wow, or flutter that is contributed by a less than excellent turntable/cartridge combination. We therefore recommend the BSR 310X automatic turntable with a Shure M75E cartridge. The 310X has a good heavy platter, a smooth and gentle changing mechanism, and a convenient cueing control. The Shure cartridge reproduces high frequencies with exceptional clarity; it therefore complements the high frequency capabilities of the Sony

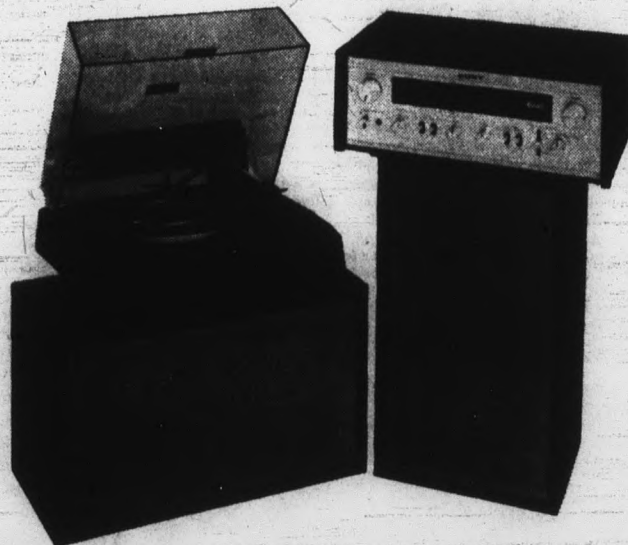
receiver and the Advent loudspeakers. The system price is \$399.95. All components are guaranteed for two years, parts and labor. There are no little options to surprise you. Only good sound and sheer product value for your dollars. So you can sit back and be inundated.

1. "Efficiency" is used to describe a speaker's acoustic output (how loud it will play) relative to a given electrical input from an amplifier. However, it's rarely mentioned that the usable acoustic output must extend over the entire audible frequency band. This acoustic output of a speaker is strictly governed by how efficient it is at the lowest- and highest frequency it will accurately reproduce.

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